DOCUMENT RESUME

ED 253 893 CS 504 829

AUTHOR Merritt, Bishetta D.
TITLE Jesse Jackson and Television: Black Image Presentation and Affect in the 1984 Democratic Campaign Debates.
PUB DATE Nov 84
NOTE 27p.; Paper presented at the Annual Meeting of the Speech Communication Association (70th, Chicago, IL, November 1-4, 1984).
PUB TYPE Reports - Research/Technical (143) -- Speeches/Conference Papers (150)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Attitude Change; Comparative Analysis; Content Analysis; Debate; Elections; *Mass Media Effects; *News Reporting; Politics; *Production Techniques; Television; *Television Research
IDENTIFIERS Audience Response; *Jackson (Jesse); Media Role; *Presidential Debates

ABSTRACT

A study analyzed the visual content of the 1984 New Hampshire and California Democratic candidate debates to determine how Jesse Jackson was portrayed by television. The New Hampshire debate was chosen because it offered the first opportunity for Jackson to be heard and compared to the other, more media-prominent candidates. The California debate was chosen because it was the last debate before the convention, and occurred after the media publicity about Jackson's "Hymie-Hymietown" remark and controversial statements made by Louis Farrakhan. Using videotapes and typed transcripts from the two debates, each camera shot of Jesse Jackson as the central speaker was numbered and timed, resulting in 38 shots for analysis. Among the elements examined were shot length and type, camera movement and angle, reaction shots, and the speaker's eye contact with the camera. The analysis indicated frequent "shoulder" (mid-chest to top of head) shots, framed in the center, which made Jackson's image appear smaller; only one reaction shot of black persons in the audience; numerous distant and downward angle shots; and a poor background color for a dark-skinned speaker. Although Jackson was handicapped with poor shots, numerous cuts, and poor frame balance during the New Hampshire debate, three post-event polls conducted among Democrats reported Jackson the choice of 13% of the sample (as against 11% for Glenn and 51% for Mondale). The only positive difference between the two debates was the camera treatment or good frame balance given during the California debate. After winning 21% of the state primaries' and state caucus's popular vote, Jackson was still given no better visual treatment than in the New Hampshire debate when he was a political unknown. More research is needed on the impact of visual images to ensure fairer, less biased treatment of candidates and to alert viewers to the potential influences and impact of these images. (HTH)

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)
[X] This document has been reproduced as received from the person or organization originating it.
[ ] Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ED253893

JESSE JACKSON AND TELEVISION: BLACK IMAGE PRESENTATION AND AFFECT IN THE 1984 DEMOCRATIC CAMPAIGN DEBATES

BY

Bishetta D. Merritt, Ph. D.

Bishetta Merritt is an associate professor in the Radio, Television and Film Department in the School of Communications at Howard University.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Bishetta D. Merritt

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS 504 829

The presidential campaign of 1984 was vastly different than any other in the history of the electoral process in the United States. One of the Democratic candidates was a black minister/political activist. His very presence in the campaign made the other candidates address issues that had not been considered relevant in the face of Reagan's popularity. Before Jesse Jackson entered the campaign, he was dismissed by his critics as a "guileful opportunist," and seen as a "well-meaning amateur" by his friends (McCarthy, 1984). Both assessments were proven wrong. Of the eight candidates who entered the race, he was one of the final three who gained enough momentum and encouragement from the voters to carry his campaign all the way to San Francisco and the Democratic party's convention. Not only did Jackson get nominated, but he made a speech to the entire convention. This accomplishment is unprecedented in American politics.

The road to San Francisco began in Washington, D.C. in November 1983 when Jackson announced his candidacy. The American electorate, however, did not see Jackson as anything but a "country preacher" until his negotiation and leadership skills were highlighted when he ventured to Syria and returned with captured navy flyer Robert Goodman. The Democratic candidate debates, therefore, offered the first arena where Jackson was placed in direct competition with the other candidates.

Televised debates in previous campaigns were conducted between the two party's presidential candidates and have spawned volumes of research on the impact of television on the image of candidates and how this television image translates into votes on election day. Observers in the 1960 debates have suggested that Kennedy won the election as a direct result of the "image" he projected during the televised debates rather than what he said about the issues (Gilbert, 1972; Nimmo, 1970). Research by Katz and Feldman (1962)

support this argument and found that television viewers consistently rated Kennedy the winner, while radio listeners rated the performance of the two candidates a draw. This difference of opinion by the two audiences was attributed to Kennedy's youthful appearance enhanced by sunlamp treatments in contrast to Nixon's five o'clock shadow, grey suit and last minute application of pancake makeup (Nimmo, 1970). Tiemens (1978), has suggested that in the 1976 debates differences in camera framing and composition, camera angle, screen placement and reaction shots favored Carter. Tiemens, however, stopped short of attributing Carter's winning of the election to these differences. In 1980, Carter, worn and tired from the on-going Iranian crisis was no match for the master of the television image, Ronald Reagan. Even though Carter was ahead on points, his statement about Amy and her opinion of nuclear war was viewed as simplistic and self-serving. Reagan won on style and image (Sunday Morning, 1984).

The 1984 debating season, however, started before the two party's selected their respective candidates. Television and the image it creates of candidates was a factor before the primary season. The televised debates began in New Hampshire on January 15 and ended June 3 in California. Each candidate was reminded of the past debates and the potential visual impact of the television medium. Jackson, aware of the impact his "performance" in the debates would have on voters, told his wife before the first debate "I'm playing with the big boys tomorrow."(McGrory, 1984).

The television medium does more than merely transmit sounds and pictures to an audience. It is anything but neutral and according to Zettl (1968) "television as a communication media, has certain medium requirements which influence everything from the idea to the way the idea is finally received by the viewer." Nimmo (1972) suggests that the debates are not mere arguments

on issues but "the confrontation of images." "...What the candidates say is less significant than how they look. Style, not content prevails."

The purpose of this study was to systematically analyze the visual content of the New Hampshire and California Democratic candidate debates to determine how Jesse Jackson was portrayed by the television medium. The New Hampshire debate was chosen because it offered the first opportunity for Jackson to be heard and compared to the other candidates whose positions as elected officials provided them more extensive television coverage. The California debate was chosen because it was the last debate before the Democratic convention and occurred after the publicity, both in newspapers and on television news programs, about Jackson's Hymie-Hymietown remark, and statements made by Louis Farrakhan. By June 3, and the California debate, Jackson's candidacy had been covered widely by the media. Previous research findings in visual communication and principles of film and television aesthetics were used as bases for analyzing the visual content.

Format of Debates

The New Hampshire debate was planned by the House of Representatives' Democratic Caucus and contrary to the presidential debates, the structure was less formal. The candidates, seated in a semi-circle, chose their seating assignments by drawing numbers (see diagram I). The first 90 minutes hosted by Ted Koppel was devoted to a question and answer period where no rules existed on who would speak first or in answer to what question. The second 90 minutes featured questions from a carefully selected 400 member audience guided by talk show host Phil Donahue. Representative Charles Schumer (D. PA), chairperson of the caucus, in announcing the rules said: "this format was chosen because we think (the audience) will find it both more interesting and more informative than traditional soap box debates. The goal is

three hours of open discussion that will give greater insight into what makes these eight men tick."

[Diagram I should be placed here]

The June 3 debate between Jackson, Hart, and Mondale was a highly structured hour long discussion moderated by Tom Brokaw of NBC Nightly News. Hart and Mondale were seated on screen left and screen right respectfully and Jackson was seated in the middle (see diagram II). Each man's representative helped plan this debate and the audience was evenly divided among supporters for each candidate. Jackson, in a drawing, was given the opportunity to answer the first question, and make the first closing statement.

[Diagram II should be placed here]

Method

Using videotape recordings and typed transcripts, each camera shot from the two debates was numbered and timed. For this analysis a "shot" was defined as a segment in which Jesse Jackson was the central speaker. This method resulted in 38 shots being analyzed. Only the first 90 minute segment of the New Hampshire debate was coded because of its close resemblence in format to the California debate.

A form devised to facilitate the coding of the visual content of each shot, included the following factors.

1. shot length
2. shot type
3. camera movement
4. vector orientation (direction subject facing)
5. position in frame (horizantal axis)
6. subjects in frame
7. camera angle
8. lighting (contrast to subject)
9. set color
10. audio (tonal quality)
11. reaction shots (audience, candidates)
12. eye contact of speaker with the camera.

The videotape recordings were viewed on a color television monitor which displayed the complete picture scan. A vector scope was used to adjust the color on the monitor. The edges and corners of the picture could be clearly seen by the coders. Visual aids were used on the coding sheet to help in coding camera framing and vector orientation. Treatment of the data was limited to descriptive analysis.

Validity

The observation sheet used in this study was a modification of those used by Tiemens (1978, 1984) in his studies of the presidential debates in 1976 and 1980. It is recognized that when there are modifications there are changes in validation criteria. However, it is suggested here that certain validity criteria of the Tiemens observation sheets are consistent with constructs of this instrument. Further evidence of construct validity will be brought about through subsequent use of this instrument in similar analysis (Carmine and Zeller, 1981).

Reliability

The observation test was utilized every other day for one week and then repeated with the same group of coders after one week of lapse time occurred between the first and second observations. Only one week of lapse time was given to reduce any change in testing cognition. The researcher recognizes that one weakness of the retest method is that retesting can induce reactivity. In order to reduce the effects of reactivity, care was taken in selecting coders who were insensitive to television production techniques (Carmine and Zeller, 1981). To determine the correlation of measures between the two tests, the pearson product-moment coefficient of correlation was employed and yielded: $p = .771$. A spot check of scores revealed 85% agreement among observed items.

Findings

1. General production treatment

Camera positions and staging of the debates was different on each of the telecast. The director of the first debate used numerous cuts or changes in the visual image. Of the tweleve instances when Jesse Jackson was speaking the camera showed reactions of the other candidates and/or audience 40 times. Speaking time for his shortest comments was two seconds and his longest speaking time was two minutes fourteen seconds. The camera did not change visual images during the two second segment, but changed eleven times during the longer one or every 19 seconds with Jackson on the screen one minute fifty-one seconds. The only instance, other than a short pan, where camera movement occurred was contained in the longest interval when the camera zoomed into a shoulder shot of Jackson from a two person shot with Askew. Jackson spoke over two minutes in another segment of the debate and the last shot of this segment was a long over the shoulder shot; the shot that presents the subject in the least powerful or least favorable position in the frame. Further, Askew, because he chose to sit forward during the entire debate, obstructed the view of Jackson when the director selected that particular shot. The shot was seen six times during the debate. When the same shot was used when Mondale and Hart were speaking their faces were seen looking into the camera, not blocked by another person's body. This body blocking of Jackson could have been obviated by trucking the camera left or right. The same shot was seen once in the California debate and because of the lighting, Jackson was almost in the dark. Jackson's longest speaking interval was two minutes ten seconds in the California debate of which five seconds was devoted to audience reaction. Forty seconds was his shortest speaking time with one cut. The audience and/or other candidates were shown 15 times in reaction shots during the 16 times Jackson spoke.

2. Camera movement

The zoom was used three times and a pan once when Jackson was speaking. In the New Hampshire debate camera movement occurred when the camera zoomed into a shoulder shot of Jackson from a two person shot of him and Askew. The California debate included two such shots. The camera zoomed out from a close-up of Jackson to a shoulder shot, then a quick cut was made to a waist shot. The final instance of camera movement occurred when the camera zoomed in from a close-up to an extreme close-up of Jackson. Researchers have suggested that camera movement or zooms can be used to increase or sustain interest in a shot. If, however, the zoom occurs in the opposite direction (pulling away from the subject), the opposite effect occurs.

3. Camera framing and image size

It is generally believed that the close-up shot directs a viewers attention to an image giving it more promenience, greater importance and significance (Zettl, 1973; Edmonds, 1982). Close-ups are also powerful in creating emotion and considered the most important shot in television because of its small screen size (Matabane, 1984). Empirical research, however, gives only limited support to this proposition. According to Aylward (1960) image size has no impact on the amount of information gained through viewing television speeches. Cobin and McIntyre (1961), on the other hand, reported that viewers found no difference in learning between a close-up and long shot, although there was a preference for the close-up in the attitudes of the subjects. Tiemens (1978) found in the three debates between Carter and Ford that the shots of Carter were significantly tighter and Carter's image size within the frame was larger.

Image size is another index of picture composition and a function of camera framing (i.e. the point at which the bottom of the screen cuts off

the image). Persons appear larger when they are framed near the top of the screen with the bottom of the frame at their shoulders. Also, shoulders at the bottom of the frame and head at the top gives triangulation, a resting base or stability for the subject (Jones, 1974) (see diagram III).

[Diagram III should be placed here]

Conversely, when the person is framed near the center of the screen and the bottom of the frame appears at the shoulders, a smaller image is seen (see diagram IV). Unless Jackson was pictured in a two person or group shot in the New Hampshire debate, he was always visualized in a shoulder shot (mid-chest to top of head) and framed in the center, thus making his image appear smaller. However, in the California debate, the close-up was the major shot type utilized when Jackson was alone in a frame (except on three occassions when waist shots were seen). His image appeared larger during this debate.

[Diagram IV should be placed here]

4. Compositional Balance

Balance is another index used to analyze picture composition and is also believed to affect a viewer's perception of the image. Horizantal placement of a subject within a frame is the most simple index of compositional balance. This placement, according to Zettl (1973), must be evaluated in terms of the subject's vector orientation (the direction subject facing). To achieve good balance, the subject should be centered in the frame facing the camera. In instances when the subject faces the left or right of the screen, the subject must be placed off center to provide counterweight to an off screen mass and achieve good balance. In each shot where Jackson appeared alone in the New Hampshire debate he was centered in the frame but was facing screen left, thus achieving poor balance. When the candidates

picked their seats, Hart, Mondale, Jackson and Askew were on the right side of the screen. Jackson, in answering Koppel's questions or reacting to a comment by another candidate always looked toward Koppel who was seated in the center (see diagram I for seating arrangement). The right side of the screen is the strongest since most people are right-handed, we read from left to right and "tend to focus more readily and carefully on objects on the right than on the left" (Zettl, 1973 also see Millerson, 1966; Dondis, 1973). Consequently, Jackson was seated, by chance, on the strong side of the screen but was not balanced within the various frames (see diagram V). If close-ups had been utilized more in the New Hampshire debate, Jackson could have been framed in the center followed by a shot of Koppel also in center frame. This juxtiposition would have created the illusion that both persons were looking at one another.

In the California debate Jackson was seated in the middle of Hart and Mondale (see diagram II for seating arrangement). When the camera framed him he was located left of center (or off center) looking screen right, thus achieving good balance. Though good balance was achieved Jackson was seated on the left or weaker side of the screen. Technically, Jackson's position, within the shots in this debate, was more positive.

[Diagram V should be placed here]

5. Vertical camera angle and screen placement

The rules of film and television aesthetics indicate that vertical camera angle can influence the importance or dominance of a subject being framed (Edmonds, 1982). If you look down with the camera, the object or subject seems small and insignificant. But, if you look up with the camera the low angle adds power to the subject. Edmonds (1982) contends that as small children we always "looked up to" an authority figure, consequently, since

we never lose our memory about these experiences, "looking up" with the camera is natural, and reactivited without our being aware of what is happening. Tiemens (1970), and Mandell and Shaw (1973) completed empirical research that offers validation of this principle. Others, including McCain, Chilberg and Wakshlag (1977) suggest that the effect of high and low angle shots depends on the criterion measures used.

Every shot during the New Hampshire and California debates was judged by the coders to be at eye level. Coders did note that subtle differences in camera angle were very difficult to perceive. However, one shot during the California debate broke this pattern. During Jackson's closing statement and immediately after the audience applauded one of his remarks, the camera cut to an extreme long shot at a high angle, diminishing Jackson's image and making him look small and insignificant. The shot lasted four seconds but broke the continuity of the entire shot and reduced the emotional impact of his statement. Long shots release energy and diffuse the affect of close-ups, presenting an abrupt change to the television audience. This shot could not have been used to show the reaction of the audience to Jackson's remarks because the audience was not visible during the shot.

6. Reaction shots

Reaction shots were shown of the other candidates as well as of the audience during the intervals when Jackson spoke at the New Hampshire debate. The other candidates appeared thoughtful when Jackson was speaking as did the audience. The first instance when the audience reacted with spontaneous laughter and applause was during Jackson's opening comments. After this response Koppel cautioned the audience not to applaud because of the time element involved in the program. Only one instance did the camera show black people in reaction shots of the audience during a Jackson comment. Other instances

showed the other candidates or whites in the audience. Their expressions were thoughtful or the coders could not determine because of the distance of the audience from the camera. Jackson appeared in 24 reaction shots with from one to four of the other candidates. He appeared alone five times in reaction shots. His facial expressions were coded as thoughtful or he was smiling. Jackson appeared relaxed and leaned back in his chair with his legs crossed.

Jackson was shown alone only twice in reaction shots during the California debate and ten times in a two person or group shot. His facial expression was thoughtful and on one occassion he was shown having a hearty laugh when Mondale asked, "Are we nuts or are we sane? And that's a good question." Reaction shots of the audience were seen five times and both men and women, black and white were pictured. Applause was heard three times with audience shots and three times without.

Reaction shots of the audience were not allowed in the Carter-Ford debates, only reactions of the two candidates. The aesthetic value of reaction shots points to the positiveness of such shots, allowing the audience to "react to the action" (Newcomb, 1982). Egon Guba et. al. (1964) found that reaction shots can increase attention because of the change in visual image. Williams (1964-65) in his emperical study on the value of varying television shots indicates "that even though cutting introduces variety to the television screen, the static medium-shot is just as effective in terms of achieving a high interest level." In addition, he contends, "there is the danger of introducing interference and partially obscuring the intended message when cutting is added to the presentation." In the California debate cuts occurred within the Jackson statements twice that of either Hart or Mondale .

From the reaction shots of the audience during Jackson's comments during the New Hampshire debate viewers no doubt imagined there were few blacks in the audience. In contrast, when Jackson spoke at the Democratic convention, most of the audience reaction shots were of black people or white women. Walter Cronkite, in his analysis after the speech even remarked about this phenomenon. These shots sent a distorted message to the television audience. Cronkite said: "...I wonder what the reaction was because we in the networks, we're inclined to focus, as we should have--I think that's where the story was-- on the black delegates, tonight, and their emotional reaction to their leader,..." "You would have thought, looking at the television screen tonight, if you were sitting at home, that--95% of the delegates to this Democratic Convention are black rather than 18 or 19%".

7. Eye contact

Eye contact is extremely important in any situation when a speaker addresses an audience. Kennedy, in his debate with Nixon, always looked directly into the camera, as if speaking to each member of the audience. Jackson in both debates focused his attention on the moderators. Even in his closing comments at the end of part one of the first debate, Jackson looked at Koppel. During his closing remarks at the end of the entire three hour program, however, he did look into the camera, as he did at the end of the California debate.

8. Set color/lighting/tonal quality

Azure blue is the background color most appropriate for darker skin (Jones, 1984). The color of both backgrounds was orange/brown. This color did nothing to help the candidate since it was near this skin tone and provided poor seperation of the foreground from the background. Coders unanimously rated the lighting as neutral and did not indicate any times when

Jackson was over or under exposed. Interesting enough, however, a halo effect was created from the back lighting on Jackson's afro. Tonal qaulity or audio of Jackson's verbal responses were rated as treble as opposed to base.

Discussion

This study identified some factors of visual communication which were unique to the 1984 Democratic candidate debates, and systematically analyzed those elements with regard to the manner in which Jesse Jackson was portrayed through the medium of television. Though Jackson was handicapped with poor shots, numerous cuts, and poor balance during the New Hampshire debate three Washington Post-ABC polls conducted among democrats after the event, reported Jackson the choice of 13% of the sampling. Glenn and Mondale came in at 11% and 51% respectfully. The other candidates scored no higher than 2%. The only positive difference between the two debates was the camera treatment or good balance given within the various shots during the California debate. Candidate Jackson after winning 21% of the state primaries' and state caucus' popular vote was given no better visual treatment than in the New Hampshire debate when he was a political unknown.

[Table I should be placed here]

Television plays a significant role in creating images about black people by inclusion or exclusion and the candidate debates were no different. To what extent the subtle (and some not so subtle) differences of visual treatment are perceived by the audience is unknown. However, poor screen placement and the repeated use of shots that depict the backs of heads and diminutive figures created by high angle shots can have few positive results. As debates become more and more an institution in American politics and black people aspire to the presidency of the United States, and other elected offices, more research must be completed on the impact of visual images to insure fairer, less biased

treatment of candidates and alert viewers to the potential influence and impact of theses images. Additional research is being completed on the visual image of Jesse Jackson as compared to the images of Gary Hart and Walter Mondale in each of the democratic candidate debates.

Bibliography

Aylward, Jr., T.J. (1960). A study of the effect of production technique on a televised lecture. Dissertation Abstracts, 21, 1660-1661.

Carmines, E. & R. Zeller (1981). Reliability and Validity Assessment. Beverly Hills: Sage Publications

CBS News Special Report (1984, July 17) "Democratic National Convention." CBS Television Network.

Cobin, M.T. & McIntyre, C.J. (1961). The development and application of a new method to test the relative effectiveness of specific visual production techniques for instructional television. Urbana: Illinois University. In C. Anderson (1972) In search of a visual rhetoric for instructional television. AV Communication Review. 20, 43-63.

Edmonds, R. (1982). The sights and sounds of cinema and television: How the aesthetic experience influences our feelings. New York: Teachers College Press.

Gilbert, R. (1972). Television and presidential politics. North Quincey: Christopher.

Guba, E., Wolf, W., De Groot, S., Knemeyer, M., Van Atta, R., Light, L. (1964). Eye movements and TV viewing in children. AV Communication Review. 12, 386-401.

Jones, P. (1974). Technique of the TV cameraman. New York: Focal Press Inc.

Jones, R. (1984, September 25). [personal interview]. Professor of Television and Film University of the District of Columbia, Washington, D.C.

Katz, E. & Feldman, J. (1962). The debates in the light of research: A survey of surveys. In. S. Kraus (Ed.), The Great Debates (pp. 173-223), Bloomington, Indiana: Indiana University Press.

Lichtenstein, A. (1982). Differences in impact between local and national televised political candidates' debates. The Western Journal of Speech Communication. 46, 291-298.

Mandell, L. & Shaw, D. L. (1973). Judging people in the news--unconsciously: Effect of camera angle and bodily activity. Journal of Broadcasting. 17, 353-362.

Matabane, P. (1984, October 11). [personal interview]. Professor of Radio Television and Film. Howard University, Washington, D.C.

Mathews, J. & Williams, J. (1984, June 4). Democrats' dissension continues. The Washington Post. pp. A1, A4a.

McCain, T.A., Chilberg, J. & Wakshlag, J. (1977). The effect of camera angle on source credibility and attraction. Journal of Broadcasting. 21, 35-46.

McCarthy, C. (1984, June 10). Jackson's politics of involvement. The Washington Post. p. K2

McGrory, M. (1984, January 17). Jackson having an affair with a state of primary importance. The Washington Post. p. A2a

Metallinos, N. & Tiemens, R. K. (1977). Asymmetry of the screen: The effect of left versus right placement of television images. Journal of Broadcasting. 21, 21-33.

Morganthau, T. (1983, November 14). What makes Jesse run? Newsweek. pp. 50-56.

NBC News Special Report (1984, June 3). "The California Debates." NBC Television Network.

Newcomb, H. (Ed.). (1982). Television: The critical view. New York: Oxford University Press.

Nimmo, D. (1970). The political persuaders. Englewood Cliffs: Prentice-Hall.

PBS Special Report (1984, January 15) "The New Hampshire Debates." Public Broadcasting Service.

Raines, H. (1984, January 17). The democratic debate: Reagan may be the chief beneficiery. The New York Times, p. A7.

Raines, H. (1984, January 27). TV debates, the great campaign equalizers. The New York Times. p. A16.

Schram, M. (1984, January 14). 8 hopeful democrats on TV Sunday. The Washington Post. p. A8a.

Schram, M. (1984, January 16). Each candidate scored points, though some strayed from plans. The Washington Post. p. A4.

Schram, M. (1984, March 11). Messages: Television magnifies electoral themes. The Washington Post. pp. A1, A10.

Shales, T. (1984, January 16). Ringside at the democrat's family feud. The Washington Post pp. B1, B6.

Staples, R. (1982). Tom Bradley's defeat: The impact of racial symbols on political campaigns. The Black Scholar. 37-45

Sunday Morning (1984, October 7). CBS Television Network.

Sussman, B. (1984, January 17). Polls see debate aiding Mondale, Jackson most. The Washington Post. pp. A1a, A7a.

Tiemens, R. (1970). Some relationships of camera angle to communicator credibility. Journal of Broadcasting. 14, 483-490.

Tiemens, R. (1978). Television's portrayal of the 1976 presidential debates: An analysis of visual content. Communication Monographs. 45, 362-370.

Tiemens, R. (in press). [coding sheet from research on 1980 debates. Article will appear in upcoming Communication Quarterly.]

Thomas, E. (1984, May 7). Pride and prejudice. Time. pp. 30-40.

White, T. (19[illegible]). The making of the president, 1960. New York: Antheneum.

Williams, R.C. (1964). On the value of varying TV shots. Journal of Broadcasting, 9, 33-43.

Zettl, H. (1968). The study of televison aesthetics. Educational Broadcasting Review. 2, 36-40.

Zettl, H. (1973). Sight, sound, motion. Belmont, California: Wadsworth.

Zettl, H. (1981). Television and aesthetics. In R. Adler (Ed.), Understanding Television (pp. 115-141). New York: Praeger.

Table I

RESULTS

Observation	N.H. Debate	California Debate
1. Number of shots	12	16
2. Shot type	shoulder over shoulder	close-up extreme close-up over shoulder waist high angle
3. Balance	poor	good
4. Vector Orientation (direction subject facing)	left	right
5. Positon in frame	screen right (strong)	screen left (weak)
6. Camera movement	1 pan 1 zoom	2 zooms (1 position, 1 negative)
7. Camera changes (cuts during longest remarks)	11	6 (double other two candidates)
8. Background	poor	poor
9. Audience reaction shots	positive	positive
10. Eye contact	debate-commentator 1st close-commentator 2nd close-television audience	debate-commentator -other candidates close-televison audience
11. Lighting/audio	neutral (back lighting caused halo around afro)	neutral (back lighting caused halo around afro)

Diagram I

New Hampshire Debate

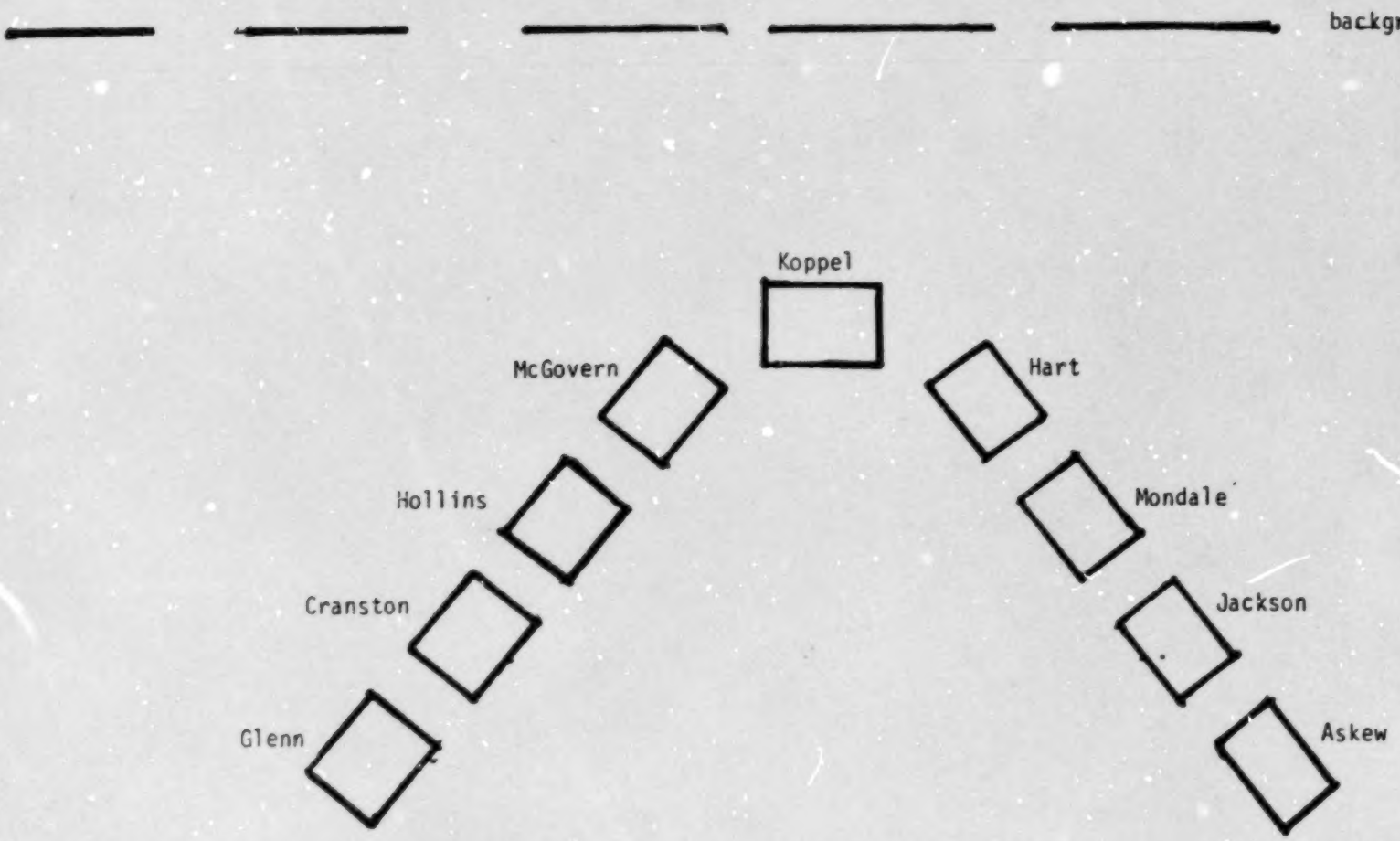


Diagram II

California Debate

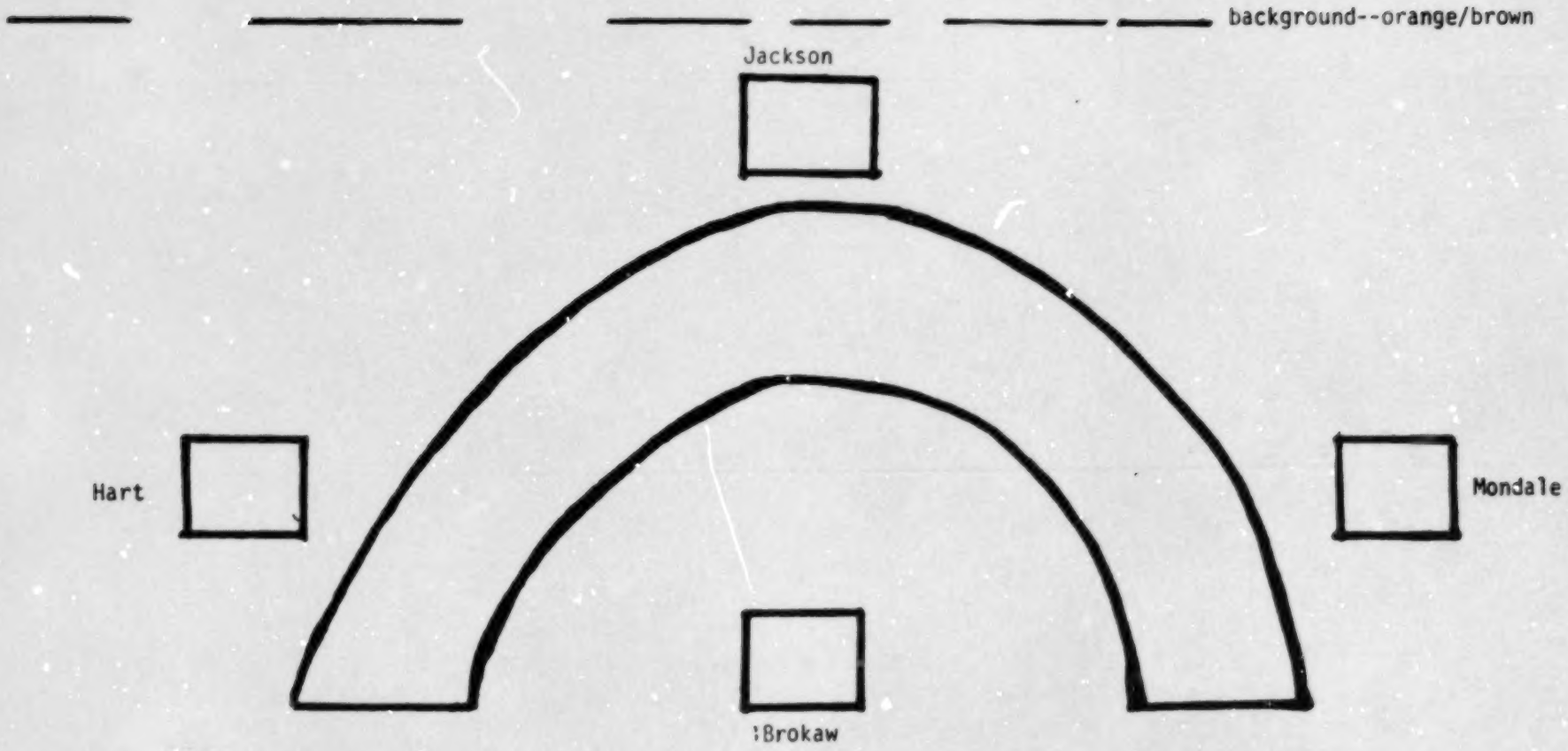


Diagram III

Image centered in frame with shoulders resting on horizantal axis.

Triangulation

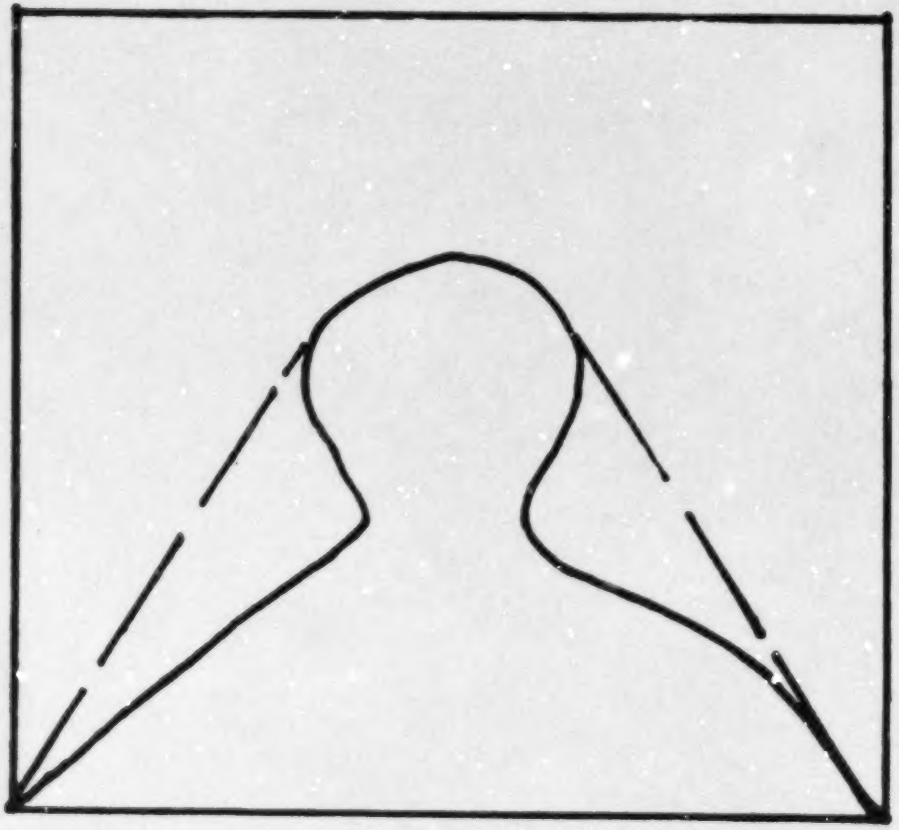


Image appears smaller

Horizantal axis

Diagram IV

Image framed in center with head at top of screen and shoulders resting on horizantal axis.

Triangulation

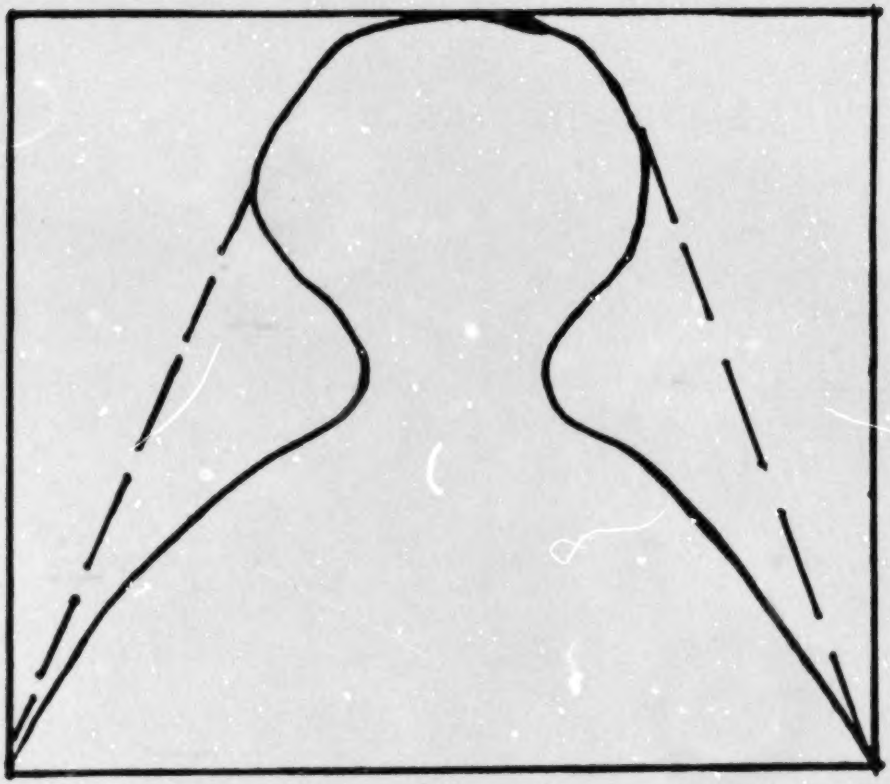


Image appears larger

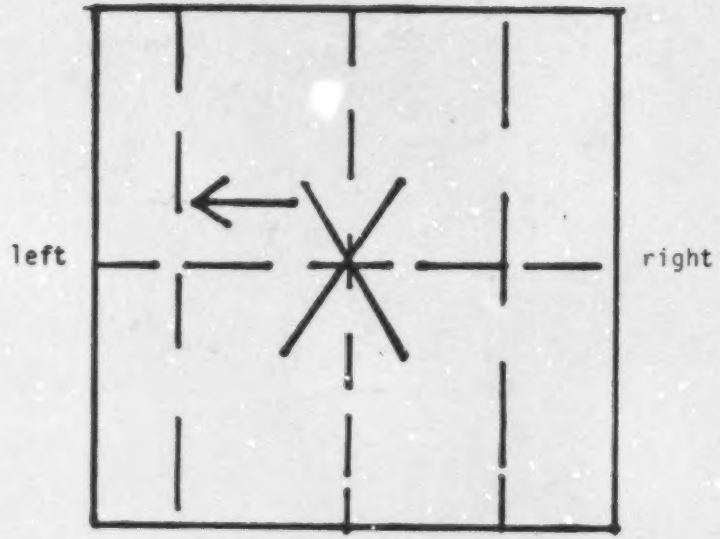
Horizantal axis.

Diagram V

Vector Orientation

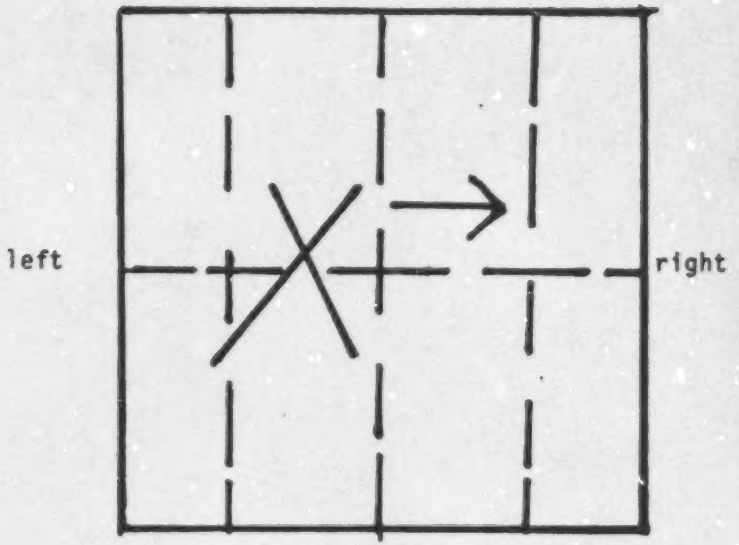
Direction Subject Facing

New Hampshire Debate



poor balance (composition)

California Debate



good balance (composition)